

FASCINATING OPERA CLOAKS SEEN AT THE METROPOLITAN

Velvet and Fur and Gorgeous Brocades Gleaming With Dull Gold and Silver the Favorite Combinations

By ELEANOR HOYT BRAINERD.

IT is a brave woman who this season can take off her opera cloak in the foyer or the back of her box and leave it there.

The gown worn under it may be well worth showing, but the chances are that the coat is more interesting than the gown and that the woman looks better in it. Even the cheaper evening coats are attractive with their flaring voluminous folds, their stunning fur collars, their supple velvets and silks and cloths. In the daytime velveteen and inexpensive fur may show their failings, but under electric light a pretty woman may look extraordinarily chic and lovely in velveteen and fur if they are cleverly put together, and for economy's sake many a good looking afternoon coat can be with perfect propriety used for evening wear this season, so a little extravagance in the matter of real velvet and good fur has its excuse.

Color and line have so much to do with the evening coat, and this winter modish lines and modish colors in cloakdom are unusually picturesque, while materials are ideal for the purpose.

Fur, of course, is a very important feature of the evening coat, as of every coat, but the number of all fur evening coats is always small. In handsomely fur such coats are prohibitive in price for all save the fortunate few, and even the woman who could afford to wear them usually prefers for evening wear the glow and color of velvet or brocade, fur trimmed.

Once in a while a superb ermine coat appears—in tailless ermine nowadays—with perhaps trimming of tails, and such a garment, essentially an evening affair, is always regal, but it hardly has the picturesque effect of a velvet coat costing only a fraction of its price. Chinchilla is another fur liked for the evening wrap, and one very stunning evening coat of chinchilla squirrel, lined with glowing fruity yellow, attracted attention in the opera foyer, but the fur trimmed coat is the evening coat of the season.

The coat most often seen perhaps is the Russian coat, so called, comparatively scant above the waist, narrow at the shoulder, flaring very widely toward the bottom and trimmed by a high chin collar, wide cuffs and wide bottom band of fur.

This coat is especially suited to the combination afternoon and evening wear and in dark or neutral velvet answers both purposes very well indeed, while in handsome material of light or bright color it is a distinguished looking evening coat, if not so exclusive as certain other models.

There are some particularly stunning models of this type in gorgeous brocades gleaming with dull gold or silver and with colors and trimmed with costly fur. One model was of fresh pink matchless on a silver ground with great collar and cuffs and border of Kolinsky. Another was in a splendid brocade of orange and crimson and gold and brown, like a drift of autumn leaves, with fur trimmings of skunk.

In rose or turquoise or white or golden yellow or light red velvet, this coat is attractive and youthful.

Less youthful but also less common are the more ample models, into many of which cape arrangements are introduced. Here the designer's art has more scope and there is much pic-



Evening cloaks of brocade and of velvet.

ture variety among evening coats of this class. Often the suggestion of cape lines is due not to a cape, but merely to some sleeve fantasy—indeed an actual cape attachment is rare, though there are some beautiful big capes of velvet that make no pretence of being coats.

One good cape model in supple velvet hangs very long in the back, but short in front, is very full from the neck line and hangs so that a jabot effect down the front shows at intervals the gorgeous contrasting lining of satin.

There are waistcoat folds and high collar of the lining color, and outside of this inner collar a big ruche of ostrich plume or a big roll collar of fur.

The silver and gold so rampant in fashion's province are of course to be reckoned with among evening coats, appearing not only in the rich brocades of which some coats are made but in heavy lace, big tassels, &c.

A beautiful coat of cerise velvet

with big collar of dark fur has the wide lower half of its capelet sleeve made of heavy silver lace, tied at the wrist with silver ribbons, whose long ends float down over the velvet to the floor.

It may follow its designer's will, of with high muffs and chin collars, straight and soft or flaring as it seems, there are thousands.

The very high soft collar clasping

this cape. It is high and soft, but is set out on the shoulders instead of the base of the throat and does not clasp the throat closely. This rose velvet model with wide bell flounce

the effect was as harmonious as it was startling. Brilliant linings are greatly liked even—or especially—when the coat is of dark or neutral tint or of white.

There is an art club which is trying to find a good binding leather and standardize it.

The late Robert Hoe had the Club Bindery, which did reliable work in leather, but he gave it up. He told me that he hadn't found any real love or appreciation for such work in this country. If one must have a leather binding, by all means goatskin should be chosen—the skin of a middle aged mountain goat. That is the toughest and most durable leather for binding to-day. Green and red are the best colors, because these dyes are the least injurious. Black is perhaps the worst. Next to the middle aged mountain goat comes the middle aged pig skin. This is better than the sheep skin, which is too soft and tender.

"Personally, I don't believe in any of the renovators for leather bindings on the market. Elbow grease is the chief ingredient of the renovator I use. For ordinary leather bindings I use linseed oil or vasoline. Take a little on a chambray or soft woolen cloth, first working it in, then rub the leather binding with it. Go over and over the leather, taking a little more vasoline as the leather absorbs it from the cloth.

"For valuable leather bindings I have a renovator which, though not quite so simple, is quite inexpensive. It is composed of one part castor oil with two parts of paraffin wax. I have it mixed by a chemist and applied slightly warm. Of course, it

should not be put directly on the leather, as some have done. The method of applying it is the same—few drops on a soft cloth or chambray, well worked in, then rub the binding, adding more of the mixture as the leather absorbs it. There is no hard and fast rule about how often leather bindings should be oiled. It all depends on the condition of the leather, and the place in which the book is kept.

"Some persons fancy that when they have put a valuable book in an airtight glass case they have done all that is necessary; that the book is secure for all time. That is far from true. Unless the air in the case is entirely free from moisture and proof against dust, and at exactly the right temperature, the book needs more care. Under ordinary conditions it should be taken from the case, carefully dusted, aired and sunned.

"The matter of dusting is another mistake made by the owners of books. Don't wipe the edges of a book with a cloth. That forces the dust on to the pages. Open and shut the book like this." Miss Murray grasped the sample books in both hands, opened and brought the leaves together with a gentle bang. "That removes the dust. When a book is stained or simply dirty, then, of course, more strenuous methods must be resorted to.

"Here we wash many books with soap and water, cold water and any white soap, going over the book a page at a time, leaving the dirt off with

The All Fur Coats Superb, Especially One of Tailless Ermine, but Cost Prohibitive to Most

refuse to do such work. Not long ago I had quite a time getting a Bible restored. It had belonged to a famous American woman author and contained many pencilings made by her. I took it to a firm in which I had confidence and told them I wanted a binding exactly like the original put on. They refused to take the book, explaining that limp bindings were so perishable that it would injure their reputation for reliable, durable bindings. I finally got a good firm to do it, but under protest.

"Next to dampness, the fumes of illuminating gas are about the most deadly enemy to leather bound books in this section of the country. In warmer climates they have to fight bookworms and other such pests. Electricity, unless there is enough of it to be heating, is harmless. The same is true of kerosene oil. Of course, it is not well to keep books too near a radiator. It is too drying for the paste and the paper.

"Another common mistake about books is the idea of fumigating them. I have seen a woman holding a book over a can of fumigating stuff believing that she was fumigating it. Now if you will think you will know how impossible it would be to fumigate any bunch of paper. We never handle books that need fumigating. These are turned over to the Board of Health. Nobody borrowing books from a New York public library need be afraid of getting contagious diseases from our books. Such books are never returned to the libraries. The Board of Health gets them.

"Though I am fond of books I never allow sentiment to play any part in my work. I am strictly business. Putting a dollar binding on a fifty cent book is against my principles. Unless I know a book is worth binding it is not done. It has to be patched, or if past patching it is sold as waste paper. I am for saving every cent, and for that reason I look forward to the time when publishers will turn out new books in standard buckram binding, reinforced with tape and well sewed."

When asked what led her to do such work, how she happened to recognize the possibilities in this hitherto unknown field, Miss Murray became very serious. "She asked if the public was ever interested in the personal experience of a working woman. On being assured that they were often hugely interested where the field was new and the woman successful she talked freely.

"To tell the truth," she said, "I didn't see the opening. I began the work, feeling my way as it were, because I believed that—that." She put out her hands as though pushing aside heavy draperies. "My eyes failed, and they told me if I didn't give up my studies, for I was working for college, I would go blind. Now at times I cannot read without putting my nose almost on the paper. I turned to library work because I loved books. I began my training under John Cotton Dana of the Newark Library. He is one of the great librarians of this country, and he was and is still my inspiration. It means something to point the way to a girl to help her develop her life out of an infinity."

APRONS FOR SEWING.

SINCE women are doing so much dainty sewing in these days the sewing apron is becoming not a luxury but a necessity to them. Not only does she carry it out with her when she goes to sewing clubs, but it is useful at home and must therefore be numbered among the useful Christmas gifts. Some prefer the dark colored ones and aprons because they do not soil so readily, but if it is white it is easily laundered, thus keeping the work always fresh, while the dust will collect on a dark garment and rub off on anything upon which you are sewing.

To make this apron requires but half a yard of corset waist embroidery with the eyelets at the top and a half a yard of lawn. From the width of the lawn cut off enough for straps and make them long enough to form a butterfly bow. Round off the corners at the bottom and trim needwork to fit, allowing the edge to go to the top to make a finish for the pockets.

Featherstitch two or three pockets four inches up from the bottom to hold the floss, thimble and scissors, but leave the top open to form the bag.

Sew a casing on the wrong side of the apron where the top of the embroidery reaches. Take one piece one and a half yards long and run ribbon all around. Take one same length and start at other side and run all around. The ends in bows. When the top of the apron is turned in you can then draw up the ribbon and you have your embroidery bag and also the apron to use at any time, always convenient, and your work is never lost, since it is kept in the pocket.

Lane Bryant

25 West 38th Street

Announce for Monday a Sale of Utility and Dress Coats

FOR WOMEN and MISSES—Sizes 10 years to 44 bust. Smart mixtures, ribelines, corduroys, plain boucle or broadcloths. Ideal for automobile and travel. Were up to \$22.50. To close out at

11.85

Dressy coats of broadcloth, Bedford gabardine, novelty mixtures or a very fine pressed velour. Were up to \$29.50. To close out at

18.50

Coats for Stout Figures

Especially designed to give long, slender lines—39 to 58 bust. The largest and most complete variety of styles and materials ever shown in large or extra size figures. Prices 18.50 to 143.75

C. G. Gunther's Sons

Established 1820

FURRIERS EXCLUSIVELY

391 Fifth Avenue at 36th Street,

New York.

A WOMAN PHYSICIAN TO LIBRARY BOOKS

BEING health master to upward of ten million books does not sound to be an easy position. Yet the woman, Miss Rose G. Murray, who holds down that job in New York's public libraries declares that she does not find it too hard and loves the work. Miss Murray is said to handle more books in a year than any other woman in the world, possibly than the majority of women see in a lifetime.

"I am responsible for the physical condition of all the books in the New public libraries," said Miss Murray when seen at her desk in the Central Library on Forty-second street. "Last year our circulation was eight million, this year it will be ten million. That includes all the branches as well as the books here at the Central Library. I am sure I must have handled and personally examined upward of two hundred and fifty thousand books during the past twelve months.

"Books are like people; they need to be kept in condition. The average circulating life of a book is from ten to fifteen years in the publisher's binding. Then it is in such a condition that it must be rebound. After that it usually stands from five to one hundred years. Librarians much prefer to keep the publisher's binding as long as possible, because it is more individual. When these first bindings go, the book falls to pieces and there is nothing for it but rebounding. The

reason our bindings outwear the publisher's is because we require better work. If publishers would use the library buckram standardized by the United States Government and have their books properly machine sewn they would save librarians a great deal of work and incidentally much money.

Just here Miss Murray was interrupted by a fellow library worker who explained that the book he delivered had been sent by a prominent firm of Fifth Avenue publishers. It was a sample of a set of Dickens's house was getting out; they wanted her opinion on the binding.

"Give it to me," she said, taking the book. "Here is an example of the better class of binding. Though the cover is only an ordinary buckram it is reinforced with tape and the machine sewing is good. Take that novel over there. You see it is not reinforced and the sewing is not as good, while the cloth in the binding, sleeky stuff, cost about a third less.

"The present day leather binding is worthless. A leather bound book a hundred years old would outwear ten years old because of the tanning. A hundred years ago tanning leather was a slow process in which vegetable materials were used. To-day we tan leather by a quicker process and use chemicals. Perhaps we may get a better binding leather later on. The Leather Chemists Association of America is experimenting. I understand, with that end in view. In England

there is an art club which is trying to find a good binding leather and standardize it. The late Robert Hoe had the Club Bindery, which did reliable work in leather, but he gave it up. He told me that he hadn't found any real love or appreciation for such work in this country. If one must have a leather binding, by all means goatskin should be chosen—the skin of a middle aged mountain goat. That is the toughest and most durable leather for binding to-day. Green and red are the best colors, because these dyes are the least injurious. Black is perhaps the worst. Next to the middle aged mountain goat comes the middle aged pig skin. This is better than the sheep skin, which is too soft and tender.

"Personally, I don't believe in any of the renovators for leather bindings on the market. Elbow grease is the chief ingredient of the renovator I use. For ordinary leather bindings I use linseed oil or vasoline. Take a little on a chambray or soft woolen cloth, first working it in, then rub the leather binding with it. Go over and over the leather, taking a little more vasoline as the leather absorbs it from the cloth.

"For valuable leather bindings I have a renovator which, though not quite so simple, is quite inexpensive. It is composed of one part castor oil with two parts of paraffin wax. I have it mixed by a chemist and applied slightly warm. Of course, it

should not be put directly on the leather, as some have done. The method of applying it is the same—few drops on a soft cloth or chambray, well worked in, then rub the binding, adding more of the mixture as the leather absorbs it. There is no hard and fast rule about how often leather bindings should be oiled. It all depends on the condition of the leather, and the place in which the book is kept.

"Some persons fancy that when they have put a valuable book in an airtight glass case they have done all that is necessary; that the book is secure for all time. That is far from true. Unless the air in the case is entirely free from moisture and proof against dust, and at exactly the right temperature, the book needs more care. Under ordinary conditions it should be taken from the case, carefully dusted, aired and sunned.

"The matter of dusting is another mistake made by the owners of books. Don't wipe the edges of a book with a cloth. That forces the dust on to the pages. Open and shut the book like this." Miss Murray grasped the sample books in both hands, opened and brought the leaves together with a gentle bang. "That removes the dust. When a book is stained or simply dirty, then, of course, more strenuous methods must be resorted to.

"Here we wash many books with soap and water, cold water and any white soap, going over the book a page at a time, leaving the dirt off with



C. C. SHAYNE & CO.

Importers and Manufacturers of
STRICTLY RELIABLE FURS

Coats, Wraps, Neckwear and Muffs

In All The Fashionable Furs

126 West 42nd Street

NEW YORK